

SENATE LOWERS STANDARDS

by Ellen McKeough

Senate voted yesterday to lower admission requirements because fewer students are able to meet the present criteria and because the number of applications for admission to McGill is dropping.

In all, the senators accepted 11 recommendations of the University Admissions committee concerning admissions requirements.

For a three-year trial period, students from Canadian high schools must achieve an average of 65% instead of 70%. According to Dean of Science Svehn Orvig this will not be harmful to "borderline students." Two years ago the Faculty of Science surveyed students who had been accepted with an average of less than 70%. Orvig said these students were "not doing badly."

American students will no longer be required to achieve scores of 600 or better on College Entrance Examination Board (CEEB) tests. Because few American students are attaining scores of 600, Senate

decided to lower the minimum score to 550, although applicants to Engineering must still achieve at least 600 in the Mathematics CEEB.

Students applying to the Faculty of Science from Canadian high schools are now required to have completed only mathematics, and not biology, chemistry or physics.

When Arts Senator Charlie Levenback asked if there were any specific requirements for applicants to the Faculty of Arts, VP Administration Leo Yaffe responded, "You have to be a warm body."

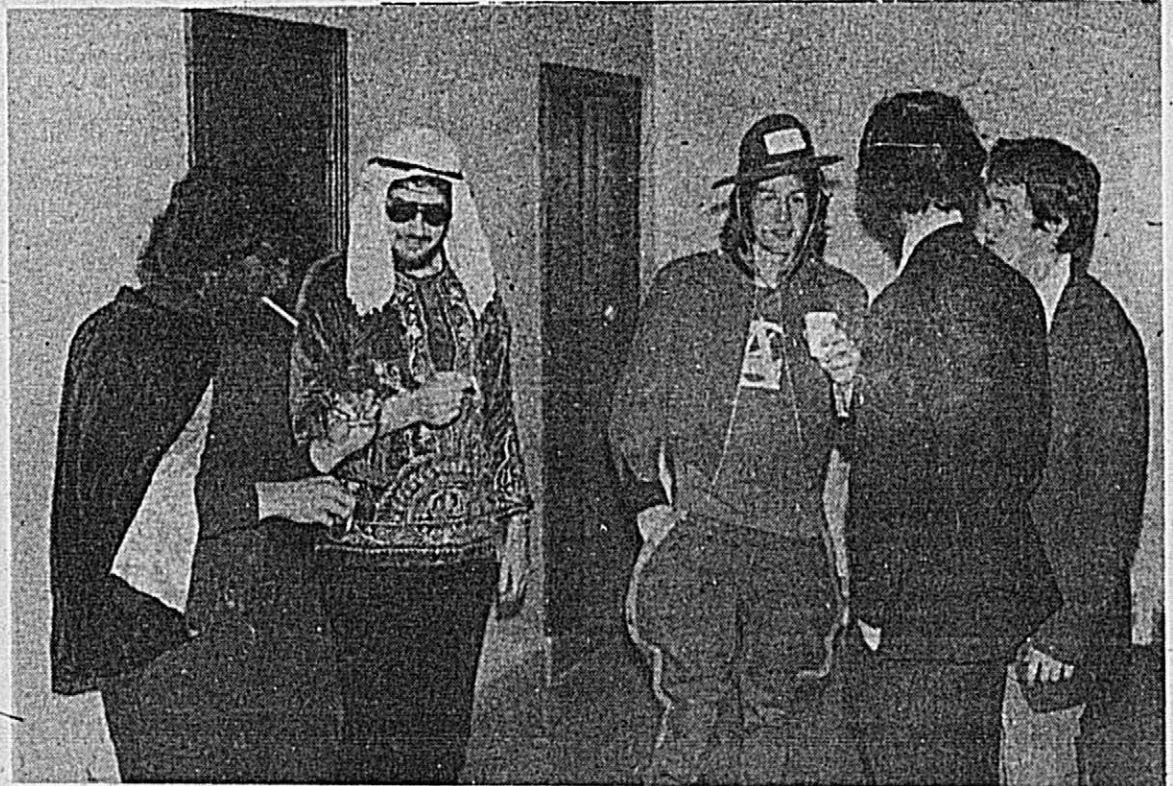
Management Senator John Collis labelled the package as an "apparent across-the-board lowering of standards." Yaffe said the 11 recommendations were more of a modernization plan because "some of our policies are anachronistic."

The admissions policy for transfer students was also readjusted to allow more students to enter McGill from other universities. VP Planning Ted Stansbury said the policy concerning the transfer students dates from the '60s when "we had lots of our own students."

Montreal
Thursday
March 22, 1979
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The McGill Daily

Canada's Only Students' Daily



Sheikh Harold Koblin and Constable Andrew Porter celebrate the outcome of yesterday's editorial elections with some unidentified Daily staffers. Congrats go to new news editors Rick Boychuk, Denis Gascon, Harold Koblin and Peter Orr. Henri-Paul Normandin was reinstated as French edition editor. Gail Helmann won the Weekly editorship and Gigi Rosenberg was elected as the best suited to fill the new position of production manager. Pierre Shanks and Brahm Pascal share the coveted sports editorship. Best of luck to next year's readers!!!

Law students lose case

MONTREAL (PEQ-CUP)—The Quebec Chamber of Notaries has refused to accede to the demands of about 170 notarial law students to lighten their exam loads.

The students, at the Universities of Montreal, Laval, Sherbrooke and Ottawa, asked

the Chamber to replace two final exams in their fourth year worth 50% of their mark with a practical internship in a notary office.

But the Chamber rejected the internship, and insisted on maintaining the exam, saying the exam gave it some control

over course content.

However, it did agree to remove the current limit of two rewrites on exams, and to soften the exam by having it concentrate more on the students' course content.

And it also agreed to student requests for a subcommittee to entirely reform and standardize university notarial law courses.

In mid-February, U de Montréal law students walked out for four days to protest the current evaluation procedure, which they termed "unjust and unjustifiable." They were supported by students at the other three universities in their efforts to remove the exams.

The students said they were under a "double-evaluation system" because they already had to write 30 exams and 10 papers in their fourth year. The final exams, they said, were unnecessary.

When the exams were first introduced eight years ago, they were called a temporary measure to compensate for lack of uniformity in courses across the province.

Film depicts Ryan as revolutionary

by Andrew Porter

The Montreal daily newspaper *Le Devoir* has tried to come to terms with French Canada's turbulent politics in a way no other established Quebec institution has. This point was made in a Visions Quebec film on *Le Devoir* shown here last night.

If last night was any example, the National Film Board Series should prove very interesting to the McGill community. It is an honest attempt to provide anglophone viewers with some insight into the realities of Quebec society.

The film on *Le Devoir* deals with the paper's actions during the Duplessis era and the Quiet Revolution. *Le Devoir* was the first commercial daily to severely criticize former Quebec Premier Maurice



Claude Ryan

Duplessis and, according to Claude Ryan, former publisher and editor of the paper, it was also an instigator of some of the Quiet Revolution that led to

the growth of Quebec nationalism.

One conflict the film fails to resolve, however, is just how a newspaper with the relatively small (30,000) circulation of *Le Devoir* could have a major role in Quebec politics as the film makes out. It provides no evidence that *Le Devoir* was, as

it suggests, the driving force behind the Quiet Revolution. Rather, it shows the paper as having been a voice of reasonable moderation advocating change when needed and reason when required. *Le Devoir*, the film says, provides a logical response to the crisis of Quebec nationalism.

Daily's Satyricon

The final banquet is tentatively slated for Saturday, April 14! Everyone wishing to attend this drunken orgy must sign the list on the bulletin board in the Daily office. Suggestions re where to hold the feast should be submitted

to Ellen before 5 pm Wednesday. Two suggestions have been received to date: one editor is advocating Italian cuisine while the other just wants lots of food. Will the gourmets or the gourmands win?



graphic by Ben Rosenberg

There will be no Daily tomorrow or Monday.

ATTENTION ALL POLITICAL SCIENCE STUDENTS AND THOSE STUDENTS WHO ARE PRESENTLY TAKING 1 OR MORE POLITICAL SCIENCE COURSES—

Political Science Students' Ass'n executive elections will be held on

TODAY! MARCH 22
Leacock Bldg • Ground Floor
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Get out and VOTE and show your professors that you HAVE learned at least 1 principle of politics—the democratic right to vote!

"The Elections Are YOUR Business"
 Leslie Lenetsky CRO

McGill Hellenic Association "DIOMIDIS KOMNINOS"

Constitutional general meeting
MARCH 30—6 PM LEACOCK 219

FINAL GENERAL MEETING
MARCH 30—LEACOCK 219—7 PM

AGENDA:

1. Election of Chairman, vice-president and secretary
2. Enactment of the general assembly's by-laws
3. Report of the year
4. Elections of 5 members to the *electoral committee* and 4 supplementary members
5. Elections of 3 members to the *auditorial committee* and 3 supplementary members

Any other topic that a member would like to discuss in the Gen. Assembly, should be first submitted to the executive until March 26 in the mail box on the 1st floor of the student society reception. It must contain the name of the introducer, the subject and the support, by signature, of 10 members.

DEBATING UNION ELECTIONS

Nominations are now open for the following executive offices of the McGill Debating Union:

President
Treasurer
Chairperson of Debates
Tournaments Chairperson
Speakers Programme Chairperson

- Nominations close on the date of the election, Tuesday, April 3, 1979, and must be submitted in writing to the Chief Returning Officer, Peter Bisson, in the Debating Union Office, B-16, of the Student Union Building. Inquiries may be addressed to the C.R.O. at 286-0964.

CLASSIFIED

To place a classified ad, visit Sadie's, main floor of the University Centre

341 — Apt., Rooms, Housing
 Large, sunny 4 1/2 sublet, May 1st, option to renew. 5 min to McGill. Rent negotiable. Call 286-0314 or 392-5335 ask for Lisa.

Sublet - May 1 - Aug 31. 1 1/2 furnished, fireplace, wainscotting, 1559 McGregor. I pay \$180, electricity, water included. 935-1761.

Sublet: July & Aug. Large 5 1/2 with basement. 1 mile west of Atwater, close to Westmount Park. Free use of pool, tennis courts in park. Close to buses, subway, 20 min. to McGill. Call 989-1140 evens.

Sublet: Sunny, furnished 5 1/2, 10 min. from campus. 2 min. from Currie Gym. RENT & LENGTH OF SUBLET: NEGOTIABLE! new stove - new fridge. Call Janet, Sam or Reg at 286-0690.

Large, clean 4 1/2 sublet May 1 - Aug 31. Furnished or not, option to renew. Hutchison near Pine and LaCité, 10 min. to campus Call 286-0227.

1 1/2 to sublet: May or June. Durocher & Milton, 3 min. to McGill. Ring 849-1874, evenings.

Wanted: 2 people to share gorgeous 5 1/2, furnished, from May 1 - Aug 1, with option to renew. Corner of Durocher & Prince Arthur. Call 286-0191.

Sublet: quiet, cozy 1 1/2, furnished, \$140/mo. available May 1st, 931-0270 after 6 pm.

2 female roommates wanted to share large, sunny 4 1/2. Drummond near Sherbrooke. 3 min. to campus, May 1 - Aug 1, option to renew. Rent

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Sublet - Large 5 1/2 on Durocher avail. May 1-Sept 1 with option to renew. Call 288-2032.

To share—spacious 4 1/2 - April. Very reasonable rent, fully equipped. Claremont near Sherbrooke. Call 488-8363.

Sublet: May 1 to Aug. 31, option to renew. Downtown, Mountain St. 6 1/2, 3 bedrooms, spacious & quiet. \$325. Call 286-0022.

Sublet: 3 rooms together or

separate in spacious 6 1/2 close to campus. \$75/mo. each May to Sept 1. 842-2469.

Looking for a room for the summer? If you want to share living expenses with 4 other people in a beautiful, sunny house only 2 min. from campus, call Cindy at 282-0996. Only \$80/mo!

Sublet: 3 1/2 in La Cité, air conditioned, parking, health club membership. Avail. May 1 to Sept 30. \$275/mo. Call 286-0925 after 5 pm.

5 1/2 to sublet starting July 1, with option to renew. Decarie Blvd. \$230/mo Tel: 489-0307.

Roommate wanted to share large quiet, sunny 5 1/2, Cote Des Neiges & Summerhill May 1-April 30, '80 (or till this Sept) \$137.50/mo. Includes heat. Preferably Science student. Call Scott 933-0547 or 645-8811 Loc. 187.

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continued on page 4

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THE WEEKLY



photo by Jeff Matus

Joanne Kee in a scene from Savoy Society's production of *Iolanthe*.

Savoy's *Iolanthe* Reviewed

see story page 5



photo by Meg T. Blank

Maija Beeton plays Constance and Gilah Kahn plays Aurelia in this week's lunchtime production at Players' Theatre.

Imagination a Sandwich Delight

by Amy Krivitzky

The imagination is both a subject and an object of concern in *In The Presence Of Third Parties...*, a Sandwich Theatre Players' production.

An absurdist atmosphere is created early by a reading of assorted abstract, free-flowing, well-loved observations of life, such as "Better worlds are born not made."

The existence of imaginary beings, social justice and the downfall of man all get tossed around next, in a scene from Giradoux's *The Madwoman of Chailot*. Four eccentric women gather at a tea party in a basement in Paris to discuss the future of mankind. Good timing and comic zaniness, especially from Maija Beeton as Constance, help elevate doomy existential ideas as "Just because you are alone does not mean no one is there" to a less soul-searching level.

The upbeat creative spirit is carried through with recitations of e.e. cummings' "In just spring" and "your little voice." The imagination is given a harder workout in the presentation of Edward Gorey's "The Doubtful Guest" and "The Wuggly Ump". The two scenes are prose-poetry animated in a mime-like manner with a strong, pleasant narration by Nick Wright. Staging is lively, flowing and full of gymnastics; people are props and costuming is attractive.

The presentation is well performed and scene transition is smooth. Directors Chris Caron and Susan Rubinstein nicely orchestrate some potentially awkward situations.

In *The Presence of Third Parties...* (whether they exist or not, is the rest of the thought) will be performed in the presence of all interested third parties until March 28 at 1 pm in the Players' Theatre in the Union.

Classified...

continued from page 2



Spacious 4 1/2 for sublet May-Aug. Milton & Hutchison, completely equipped, \$250/mo. all included. Call 286-0885 or 286-0847 anytime.

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352 — Help Wanted

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swering questionnaires & providing samples of saliva (nothing scary!). If interested, contact 931-8466.

Pripstein's Camp: head staff, social worker, ass't swim head, drama director, canoe head, final yr. nursing or R.N. Sorry, all other jobs filled. Call Ron, 481-1875.

Secondary V (Grade XI) student wants tutoring in Physics. Westmount area. Phone 933-0518 after 6pm.

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continued on page 7

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—organizes the Student Security Staff for major events
taking place in the Students' Union.

Publicity Coordinator
—promotes the main businesses of Students' Society.
—some prior experience in graphic design or publications
field would be an asset.

The Students' Society is looking for students who are
either landed immigrants or Canadians to begin work
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this April. Apply at the main office, Rm. 105, 3480 Mc-
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Film
Society

Fri. Mar. 23 7:30
National Film Board "Poets on Film". Poets and
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Admission is \$1.00 for students and \$2.00 for
the general public.

Sat. Mar. 24 8:00
Noted San Francisco avant-garde filmmaker
JAMES BROUGHTON will screen and discuss
his films. Admission is \$1.00 for students and
\$2.00 for the general public.

THEATRE

Winter Dancers Get Snowed Under

by Jan Sheltinga

It is virtually impossible to describe the plot of the Centaur Theatre Company's production of *The Winter Dancers* in a few words. David Lan's play is an attempt to create an epic and the audience senses that the playwright hopes for them to experience every emotion that man is capable of, in the space of two hours. In this respect the play is a dismal failure.

During the course of a mere two acts, Lan philosophizes about capitalism, colonialism, morality, various religious orders, filial piety, psychosomatic illness, and of course, the ever-popular topic of the seventies—equality between the sexes. In short it is a hell of a lot of material to cover in one evening of drama.

This English playwright who is involved with anthropological research at the London School of Economics incorporates into his work every dramatic device since the creation of Adam. He throws in a little bit of a story-teller, a few songs, a few dances, some jokes, a bit of mime, various masks and a poetry reading.

Although the setting of the play is deliberately colourful, the themes are incidental to geographic location and history of Canada. Lan has chosen the Kwakiutl and Bella Coola Indians of Vancouver Island as his characters and the story is vaguely set somewhere around the time of the white man's



The Winter Dancers starring (from left to right) Robert Daviau, Wayne Robson, Wendy Springate and Alex Drake will be playing at the Centaur until April 8th.

arrival in the New World. However, it would be remarkably easy to adapt the play to any other colonial country.

Lan's dialogue is inconsistent with the quasi-Indian speech of some of the characters is forgotten in strategic

There is also a problem with the passing of time in *The Winter Dancers*. Not enough distinction is made between the various acts symbolizing the change of seasons and years. Consequently the audience is bewildered

for the duration of the play. When the story-teller, who is the granddaughter of the major character of the play, joins the other actors on stage in a ritualized dance, the historical continuity and accuracy of the story is totally destroyed, leaving the audience restless and uneasy as a result of this confusion.

In the play's first scene the audience is led to believe that the story will revolve around a young man's dilemma between truth and trickery. He is chosen by noted shamans to perpetuate the deceit a medicine man uses in order to cure a patient. The successful new shaman threatens to reveal the sinister plot of the village chiefs throughout the play, but gradually comes to believe in his power long after the other Kwakiutl come to believe in the white man's medicine. Although the basic story line that is initially suggested could have been successfully employed by Lan, he fails to do so, leaving *The Winter Dancers* without a conclusion.

The technical side of the production was excellent. The music was typically Indian, the tom-toms and bird calls were haunting and effective; the set design was starkly artistic and unusual and the costumes and lighting were colourful and symbolic.

The play is based on material taken from a book by the well-known anthropologist Franz Boas. David Lan wrote it assuming that the audience is as familiar with the culture of West Coast Indians as he is. Although certain explanatory notes accompany the Centaur's program, they are not sufficient.

Lan acknowledges that "anthropologists deal with ritual. Story-tellers, particularly playwrights, deal with breaking up or the contradiction of rituals." The distinction between anthropology and drama has been largely ignored by Lan making it hard to decide whether *The Winter Dancers* is tragic or comic in its portrayal of ritual.

Winter Dancers will be running through April 8.

Satire A La Savoy

by Michael Pasternak

Considering the social outlook of the Victorian era, Gilbert and Sullivan did produce the most risqué entertainment of their day. The McGill Savoy Society's production of *Iolanthe*, produced in a time of slacker social mores, loses none of the satirical bite it packed in 1882 when it was first produced. The Savoy Society does a good job of capturing all the spirit of that Gilbert and Sullivan era and transmitting it to its audience. As satire, *Iolanthe* is neither outdated nor discriminatory; references to fairies in Parliament take on a more contemporary connotation in light of "scandals" uncovered in the British Parliament and conspiracies against former lovers—Say no more governor, say no more.

The plot is ludicrously simple—it serves as a device to create ridiculous situations and weave ample sexual innuendo into a not-so-unlikely conclusion where everyone ends up a fairy "up in the sky / ever so high where pleasures come in endless series." It has been suggested that the different political affiliations of the sexes as portrayed by Gilbert is a look

ahead to the future when women sit in Parliament as the heads of the Conservative party and (fairy) men head the Liberals.

The Savoy Society's production promises to be quite a shot—once the cast, crew and orchestra have ironed out a few noticeable difficulties. Both choruses come across loud and clear and they lend a melodic touch. The stage performance is well choreographed, the scenery simple and functional, and the lighting is adequate. The multitude of technical problems have been overcome and the usual difficulties of maintaining the rhythm and meter of the songs in coordination with the orchestra seems to have been reduced to a minimum under the able direction of Jané Kée Ellison.

Several of the performers turned in especially strong performances and deserve special mention, most notably Paul Farthing, Marilyn Conway and Joanne Kee. Farthing, as the Lord Chancellor is brilliant; his singing voice is adequate and suited to his role as the aging Lord. Marilyn Conway as Phyllis is the strongest soloist on the stage; her voice is clear, if somewhat



Players at Savoy Society in a scene from this year's production of *Iolanthe*.

over emphasized on the vibrato, she projects almost to the point of drowning out her duet partners. Joanne Kee as Queen of the Fairies stands out both because of her striking appearance and her powerful voice; she has the ability to cut through the wall of sound created by the combined choruses and make her presence felt as befits the Fairy Queen.

Iolanthe promises to be a very good show.

The not-too-subtle jokes and the

spectacular entry of the male chorus will make the production an event well worth attending and oh—one has to listen to the words (I know you're not dumb).

Iolanthe runs until Sunday, March 25, all performances start at 8 p.m. Ticket reservations can be made at Sadie's on weekdays 392-8926 or by calling the Savoy Society at 392-8983. Price of admission is \$4.00 (\$3.00 students with McGill ID) on Wednesday, Thursday and Sunday.

In the Groove:

The Further Adventures of

Bruce Cockburn

The Further Adventures of Bruce Cockburn

by H.D. Kader

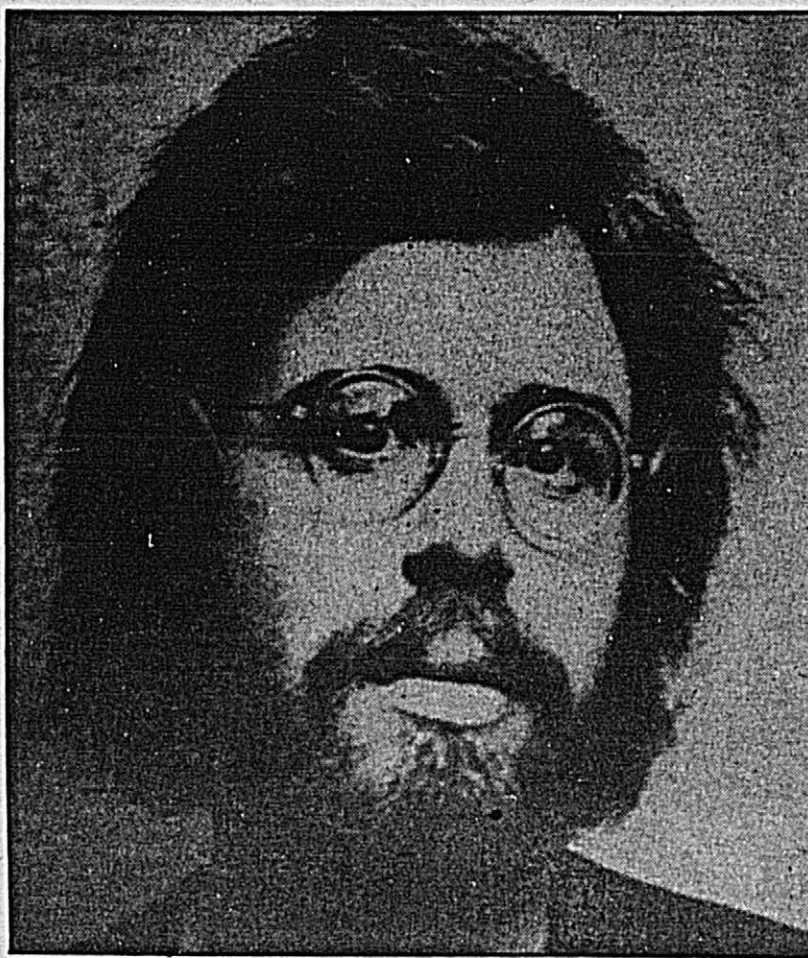
Bruce Cockburn is an intimate friend of mind albeit we've never met. Cockburn's uniqueness enables the listener to feel personally involved in the song, its delivery and its subject. I will be seeing my friend again, this Saturday night, at Théâtre St-Denis.

Ottawa-born, trained at the prestigious Berklee School of Music and a veteran of the coffee house circuits of Montreal and Toronto, Cockburn has been recording his folk rock compositions since 1970. He became well known to the Montreal music community through concerts he gave at McGill's Yellow Door.

Since those freewheelin' days, Canada's finest folk artist has collected five Junos, released nine LPs and carved himself worldwide accolades for his down-to-earth resonating vocals that complement the poetic imagery-filled lyrics.

On his latest album, *The Further Adventures Of*, numerous examples of this creative prowess can be found; "Young men see visions and old men dream dreams, see them pluck bright pebbles out of circles in the stream, life's not always like they tell you in the fashion magazines, when I set eyes on wonders I've got to wonder what they mean."

Aside from the lyrics and the vocals, his acoustic guitarman's play a vital role in his music. Last year's double live album of a concert at Massey Hall in Toronto, *Circles In The Stream*,



presents the magic to audience's applause on the guitar solo piece "Deer Dancing Round A Broken Mirror."

Cockburn is an example of a musician who is in the music business because he loves to create and perform. On his latest continent-wide tour his concert itinerary includes Rouyn, Victoriaville and Trois Rivières, in Quebec. The small halls he'll fill are acoustically perfect for the music he delivers.

The monetary gains are obviously not Cockburn's prima interest. The fact that an anglophone folksinger is two weeks touring in some of our province's rural communities also points out his love for la belle Quebec, its people and its customs. All his albums have lyrics

written in both official languages, as well as having whole songs sung in French. On the latest release, "Prenoms La Mer" actually is half English with "Prenoms la mer sur les vagues solaires — toi et moi parmi les esprits de la lumière" as the French chorus.

On the new LP are songs about Montreal, Japan, bright sky and laughter to name but a few. The second side has two instrumentals and a biting social commentary in the way of the song called "Feast Of Fools."

Bruce Cockburn is just one example of an artist who has emerged this decade with a stable career in the highly competitive music industry without selling out or compromising his principles.

In the Groove:

Minute by Minute

The Doobie Brothers
Minute by Minute
(Warner Bros.)

by Ron Wigdor

Minute by Minute, the Doobie Brothers' eighth studio release, may be their best work since the *Stampede* album of 1975. The sometimes laid-back, sometimes rocky Doobies are part of a new more versatile San Francisco sound, a far cry from the spacy acid-based sound produced by Jimi Hendrix, Jefferson Airplane and the other musicians of that city in the sixties.

On this album keyboardist Michael McDonald emerges as the group's undisputed chief, singing lead and composing a good portion of the cuts, including the delightful melody "What A Fool Believes."

This AM-FM hit is about a boy's one-way relationship with a girl he is infatuated with and the girl's lack of response.

"The sentimental fool don't see / Tryin' hard to recreate what had yet to be created / She had a place in his life / He never made her think twice."

The title track is a soft West Coast type song. Lyrically it closely resembles "What A Fool Believes" and once again a guy is having trouble with love, but this time he's prepared for the worst.

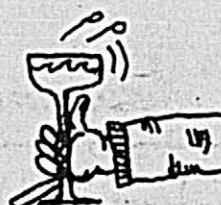
"Hey, don't worry, I've been lied to / I've been here many times before."

The lone instrumental number on the album is "Steamer Lane Breakdown", one of three Patrick Simmons tunes. A sweet combination of banjo, fiddle, and harmonica, this cut seems straight out of a Mark Twain story. Ending the LP is "How Do The Fools Survive?", a song which has received considerable airplay. McDonald pleads to all the "fools" to watch themselves before they get caught up in life's sticky situations.

Flowing melodies and poignant lyrics have made the critical and commercial success of *Minute By Minute*, a welcome return for the refurbished Doobie Brothers.



It's My Party



by Heather Pengelley

Interested in losing the pre-examination blues? Need a break from term paper drudgery? Searching for a way to celebrate the end of another school year? Why not have a party?

A good party is the result of the correct combination of the proper ingredients. The host is in charge of the mixture. Most soirées are a blend of warm atmosphere, friends, good music, food, drink, a bit of dance and some pleasant conversation. If you'd like to expand on this basic recipe, here are a few alternatives for your entertainment cookbook.

Determine the type of party you would like to host. Be as original as you dare. The more outrageous your ideas are, the more fun you are likely to share with your guests. I once attended a party where each guest was asked to bring a joke. The host recorded the bits of wit on a borrowed tape recorder at the front door and played them back at the height of the party.

Another simple idea is the "hat party." Each guest is required to wear a hat or suffer the consequences of

exclusion at the door. Hat parties are good ice-breakers. Unfamiliar people use their headwear as conversation pieces.

Theme costume parties are popular and the supply of ideas endless. Decorate your apartment or house to suit the theme you select. You may choose an era as your theme. Pick from the '20s, '30s, '40s, '50s, '60s past, or go for the future by having a 2001-plus evening. Think of a place like the old west, the riverboat, the sports arena, Rome, Hollywood, the horror show or Baffin Island as a scenario. Select your favourite book as the setting for the costumed characters you invite to your door. Ask your friends to arrive attired as a favourite writer, philosopher, poet, or intellectual and have the other guests guess who everyone is emulating. You don't have to wait for Halloween to invite costume clad people into your home.

If your guests are not interested in dressing, consider this alternative. Make a sign for every guest, writing the name of a famous person or familiar friend on it. As people enter the party,

place a sign on each back. The guests must discover the identity of their names by asking for clues from others attending the party. Once again, this type of gimmick is an excellent ice-breaker.

If you have an interest in food, fondue parties with eight to ten guests can turn into delightful evenings. Don't bother preparing sauces or cutting meat in advance. Ask your guests to participate in the preparation. By the time you reach the table, everyone will be well acquainted. If you are a bit of a gourmet, and know friends who share the same appetites, arrange a feast centered around a specific country. Ask your guests to bring a dish, supply each with a different recipe, costs will be shared and the evening will be a tasty treat. Some countries to consider are Mexico, India, Egypt, China, Russia, and Brazil.

Chili and spaghetti dinners, deli orders, beans, quiche or tortilleras can feed large armies at little expense. Progressive dinner parties move from house to house as each course of a

continued on page 10



graphic by Ben Rosenberg

Classified

continued from page 7

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372 - Lost & Found

The sleeping bag you stole on Friday didn't even belong to me, PLEASE drop it off at Sadie's, The Victim.

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Milton, cot. University, March 21, approx. 9 pm. Important files & papers which are of no importance to anyone except owner. Anyone seeing or knowing anything about this, please call 9-5 341-5551, evens. 739-4842.

374 - Personal

LORI, SONJA, PAT - Greetings from the U.S. Congratulations on your graduation Lori, wish we could be there! Write soon, Love, Steve & Bert U.S.A.

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continued on page 15

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Michael York in *Cabaret*.

Success Came Easy to Sterling Actor

by Michele Finger

In a black tux and tails, his golden hair sleekly combed away from his chiseled face, Michael York appeared to have stepped out of a sepiatinted vignette of '30s Hollywood glamour.

But he didn't feel particularly glamorous. "I don't have the celebrity of a pop singer or a writer," he said.

"When you read stories about what those people become, it's quite shocking. They can't get out of their houses. It's sad."

York granted me an interview in order to publicize his latest film, *Man Named Intrepid*. Normally he is a private person, but there he was sitting with me, responding to personal questions

with unfailing graciousness.

Graciousness is an integral part of his make-up. Unlike the current unkempt anti-heroes who mope and snarl across the screen, York projects an image that is constantly civilized, too civilized perhaps for an age in which "good taste" is a term to be used on TV food commercials.

Even his past is perfectly genteel. York was born in Devonshire, England in 1943, and he went to Oxford. Trained in the classical British tradition of acting, he is as adept at verbal parry as he is skilled in swordsmanship, as he has proved in *Romeo and Juliet* and *The Three Musketeers*.

York did not have to scratch and claw his way to the top. Rather, he was eased into stardom. After working in the British National Theatre under the guidance of director Lawrence Olivier, he made his film debut in 1966 opposite Richard Burton and Elizabeth Taylor in *The Taming of the Shrew*. Several films later, he had become an international star for his portrayal of Evan, in *Cabaret*. "It was a lucky thing, he remarked.

"Originally, Evan was a person around whom the lives of all the other people revolved. When I got down to working on the film, I realized there wasn't a character to play the way the script was written. But luckily we had a rehearsal to do the dances and so on. And we also," he said in a dramatic stentorian voice, "developed the character. Bob Fosse and I had the chance to write, improvise, and build something out of it during rehearsal."

Despite his distinguished British accent, York often spoke of acting with the pride of a hard-hat construction

worker. "When you're acting, you're in a hot room, lots of distractions. It's a question of building it up. After all, you're doing something that lasts five minutes on screen..."

"The thing about film is you have a chance to actually look at what you're doing, unlike a stage performer, when you have only a sensation of what you're doing. In film you can see yourself as an instrument and be objective about it. But ultimately it's what's going on with the eyes that count. One lens looking through another."

York has these MGM eyes that seem to reveal his deepest feeling in their tints and nuances. His blue gaze riveted on me as he continued, "I love stage acting but the only problem is committing yourself to six months of doing the same thing. I love the rehearsals, a couple of months of playing. Then it's agony."

A man who thrives on constant change, York spends the year on the road, travelling from one film location to another, although home is Monte Carlo. In the last six weeks, he had been in Norway, Scotland and Montréal for the BBC film *Man Named Intrepid*, based on William Stevenson's best-selling book about the exploits of the British espionage service during WWII.

York plays a quietly heroic British spy, fighting the Nazi evil in war-torn Europe. "I wanted to be involved in this remarkable story. It's based on true facts that just came to light. The roles of those backstage boys breaking German codes and so on. Their contribution hasn't been properly

continued on page 10

Murder by Decree: Satisfaction Guaranteed

by Stephen Lazer

I'm exhausted of Sherlock Holmes movies. But, it was with a great deal of enjoyment that I watched *Murder by Decree*. Besides being a top-rate thriller, the film manages to lift the audience to a certain level of thought and re-evaluation; not very deep thought albeit, but enough to separate it from the other Holmes movies.

Murder by Decree chronicles Holmes' search for Jack the Ripper. The elements of the film are familiar to all those who used to watch Basil Rathbone and Nigel Bruce Sunday mornings: Sherlock Holmes, the most brilliant detective in the history of the world, and his companion, Dr. Watson, solve crimes while having virtually no evidence to work from. What this new film has that all the earlier British ones lacked (to a large degree) is remarkable pacing and a good sense of humour. The film moves swiftly from one incident to another (absolutely necessary for a good mystery) and each piece of evidence we are given draws us further into the plot. Mood is used very effectively; we are scared when the director wants us to be and, more importantly, when the people on the screen are. Like the best of the thrillers, *Murder by Decree* tries to keep the audience simultaneously awaiting and fearing the next scene.

One thing *Murder by Decree* has in common with the films of, say,

Hitchcock, is a good sense of humour. Christopher Plummer's Holmes is brilliant yet a bit absent-minded and buffoonish; and as such he is infinitely more engaging than the stuffed shirt that Rathbone gave us for so many years. James Mason (who plays Watson), in both this movie and *Heaven Can Wait*, seems to have rediscovered a comic talent left largely unused since *Lolita*. The film does not prevent both characters and situations from momentarily parodying themselves, which makes it more fun to watch and easier to identify with.

The thing the film lacks that prevents its being ranked with the classics of this genre is the huge emotive force one associates with *Psycho* or *The French Connection*. *Murder by Decree* is not emotionally draining. It's hard to describe quite why this is so but it has something to do with the fact that while Popeye Doyle's obsession becomes ours, Holmes' is short lived and quickly vented. Yet while this is important it does not make the film less worth seeing; far from it, it simply puts it in the ranks of very good as opposed to sublime.

Besides being a good thriller, the film asks intelligent questions. This is done in an interesting manner which sounds as if it shouldn't work but does. Holmes is the Holmes we have always known, full of intelligence, integrity and goodness. Yet the society around him,

that has by its basic goodness made the detective such as Holmes possible, is totally changed. Some people in this society try to use the murders to their own ends and others try to cover them up; both groups act for their own selfish reasons. Because Holmes still believes in the world of decency that he has always known, his very integrity allows the rest of society to exploit and abuse him and his talents. He is made into a man separated from the world he belongs in; and as such he becomes everybody's fool.

This is sophisticated stuff for a Sherlock Holmes movie and it leaves us wondering how much of what we hold as right or good would apply in a different time or place. In this area the film is reminiscent of Robert Altman's *The Long Goodbye*. Unfortunately, *Murder by Decree* once again fails to live up to its potential. One reason is the lack of emotive force. In Altman's film Marlowe's disillusionment was the audience's; you felt gradually more and more disgusted with the world as he did. In *Murder by Decree* Holmes' discontent seems to us more or less sudden. Also, the explosion resulting from Holmes' anger does not come at the end of the film as it did in *The Long Goodbye*. Thus the idea of underscoring the disillusionment by leaving it as our final image is forgone, much (in my opinion) to the detriment of the movie.

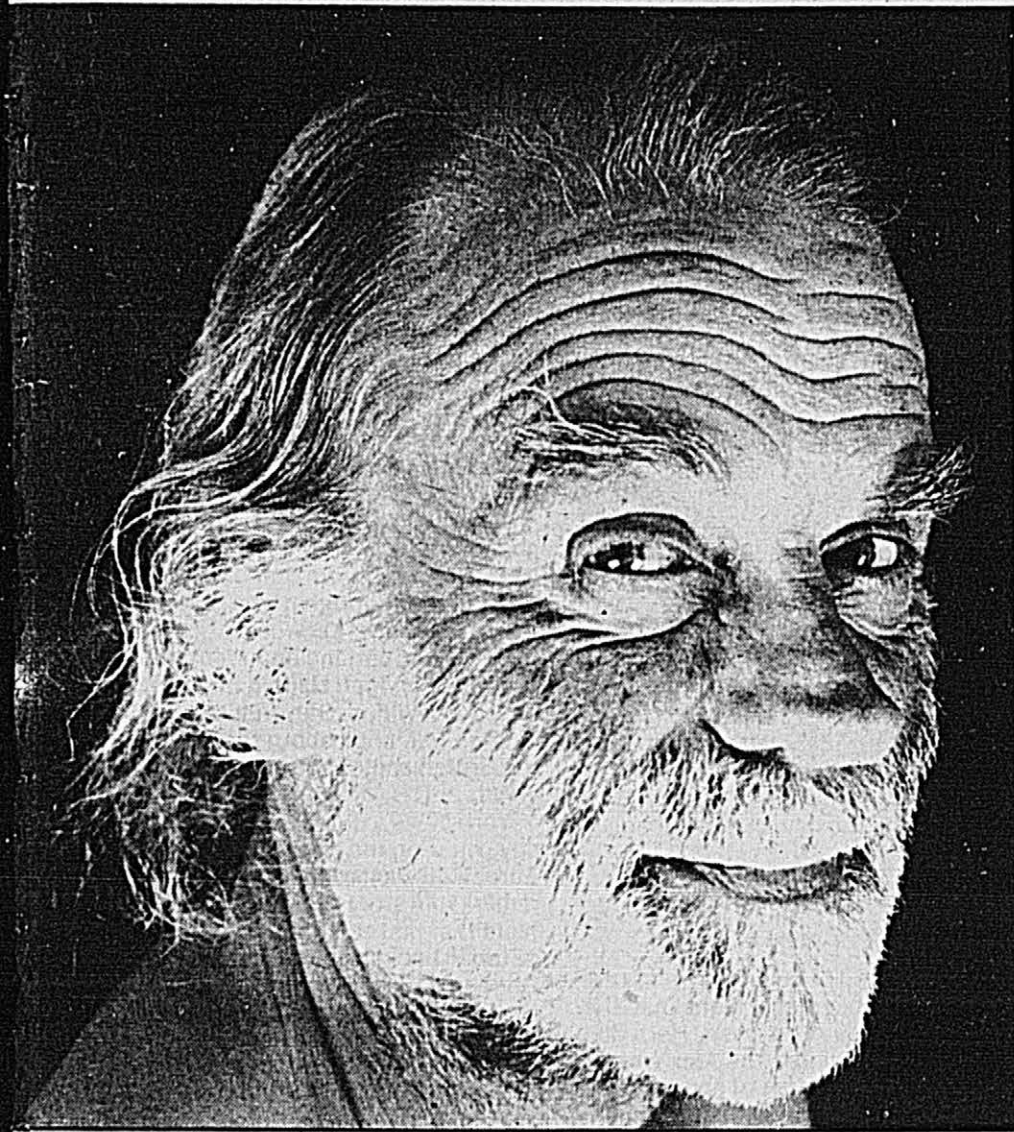


Graphic by Ben Rosenberg

The acting in the film is generally excellent. Plummer and Mason turn in sterling performances, as do David Hemmings, John Gielgud, Geneviève Bujold, Frank Finlay and Donald Sutherland (in a part that, unfortunately, was extraneous and could have been left out of the screenplay—I assume it was put in for mood purposes but it had little impact). The Victorian sets are believable if not as flashy as those of *The Great Train Robbery*.

Murder by Decree is not a masterpiece by anybody's standards. There are several flaws with the ending; particularly the identity of the killer and the film's final flaw of sentimentality. On the other hand the film is both very good and intelligent and is among the better English language films of the year. The criticisms I make are on a very high level; in an era where the overwhelming majority of films are awful, saying that one misses greatness is hardly criticism at all.

McGill Hosts the Visual World of Poetry



James Broughton, the guru of avant garde cinema.

Broughton's Celebration Sees Light

by Terrice Bassler

Aspiring filmmakers, do you seek the Light? If the answer is yes be sure to attend James Broughton's Celebration of Poetry and Film on Saturday evening of the Conference weekend.

Involved in writing poetry and making films for over thirty years, Broughton is a grandfatherly guru of the avant garde cinema who is full of such inspiring maxims as "Follows your own Weird," and "Genius is not having enough talent to do it the way it has been done before."

Broughton's career in the arts began on the American west coast during the post war experimental film movement of the late forties. Since then he has made close to twenty films, written numerous books, and been honored by awards including a special jury prize at

the 1954 Cannes Film Festival, Film Culture's Twelfth Independent Film Award, and two Guggenheim fellowships. At present, Broughton teaches at the San Francisco Art Institute.

Saturday's program will be comprised of relatively recent Broughton. The films "Erogeny" (1976), "Windowmobile" (1977), "Song of the Godbody" (1977), and his latest, "Hermes Bird" (1978), will be presented. Afterwards Broughton will read from: *A Long Undressing*, his collected poems; *Seeing the Light*, a poetics of cinema; and *The Androgyne Journal*, a confessional memoir.

Sure to be entertaining and illuminating, the Celebration begins on Saturday at 8:00 p.m. in Leacock 132. Admission is \$1.00 for students and \$2.00 for the general public.

A Full Conference Plate

by Terrice Bassler

Poets, film buffs, and intrigued others—join the celebration on campus this weekend as poetry moves off the page. Sponsored by the English Department, the Poetry Film Conference will be launched tonight with a reading by J.R. Colombo, a Toronto poet and celebrity of quotes, along with P.K. Page, a widely published poetess from Victoria, B.C.

Tomorrow afternoon the projectors get rolling and poetry takes to the screen in an exhibition of film and mixed media creations by McGill students and faculty. Later in the evening the focus will be on animation when the National Film Board's *Poets on Film* series is shown. Following that

screening Colombo and Page will return to join NFB animation artists Veronica Soul and Joyce Borenstein in a discussion "On 'Translating' Poetry into Film." Scheduled to end Friday night's events are prizewinning selections from a Poetry Film Festival held last year in San Francisco.

On Saturday morning, those able to relinquish their sleep-ins will be rewarded with a morning of avant garde poetic cinema. Rarely shown in theaters and well worth seeing, the films in this program include a real oldie—Man Ray's *Etoile de Mer* (1927)—as well as works by such modern pioneers of cinema as Kenneth Anger, Michael Snow, and Stan Brakhage. Also packed into the matinee will be *Rime of the*

Ancient Mariner, an animated version of the S.T. Coleridge poem narrated by Orson Welles.

The culmination of the conference will no doubt be Saturday evening's *Celebration of Poetry and Film* with James Broughton, the "grand classic master of Independent Cinema", who will recite his poetry, present several of his most recent films and in the time remaining will answer questions from the audience.

On Sunday overworked screens and projectors will be granted a rest as the conference settles down to "the theory behind it all". From morning well into the afternoon papers will be read by local and visiting scholars. On the agenda are:

"Structural and Thematic Uses of Poetry in Film" (Marsha McCreadie, Rutgers U.).

"Poetic Elements in the Films of Sidney Peterson" (Mario Flasetto, Concordia U.).

"The Problematic of the Poetic in Film Texts and Theory" (Stuart Cunningham, McGill U.).

"Film, Poetry, Poetic Drama: Comparative Statements by Malcolm Lowry" (Paul Tiessen, Wilfrid Laurier U.).

"Cinematic Poetry: Formal and Thematic Uses of Film in Contemporary Poetry" (Barbara Fialkowski McMillen, Bowling Green State U.).



A scene from *Erogeny*, a film by James Broughton.

"The Play of Light: Early Pound, Kupka, and the Birth of the Movies" (Peter Morgan, U. of Toronto)

Capping the weekend will be a lively panel discussion on the themes of the conference. Alan Spiegel from SUNY Buffalo will panel members Richard Pearce from Wheaton College, Henry Beissel of Concordia, and McGill's Donald Theall.

Chock full of activity, the four day conference will certainly offer an enlightening and enjoyable experience for anyone interested in the relationship evolving between poetry and film.

Thursday, March 22

7:30 p.m. J.R. Colombo and P.K. Page (Leacock 820-21)

Friday, March 23

3:30 p.m. Poetry in films and mixed media (Leacock 26)

7:30 p.m. Poets on Film and Poetry and Film Festival (Leacock 132, students \$1, Public, \$2)

Saturday, March 24

9:00 a.m. Workshop (Leacock 820-21)

9:00 a.m. Films (Leacock 26)

1:30 p.m. Steve McCaffery and Gerry Gilbert (Leacock 820-21)

8:00 p.m. James Broughton (Leacock 132, Students, \$1, Public, \$2)

Sunday, March 25

9:00 a.m. Papers (Leacock 820-21)

2:00 p.m. Panel Discussion (Leacock, 820-21)

Anyone interested may register for the weekend of events in the Department of English, Arts Building, room 155. Students \$5 public, \$10.

Artists Bloom in Redpath

by Karen Weber

Artists are in full bloom with the coming of spring. The freshness and beauty that nature is calling forth is being enhanced by Hillel on Monday and Tuesday of the following week. March 26 and March 27 are the days on which a Jewish Arts Festival will be set up in Redpath Hall. From all over Montreal, talented Jewish artists and craftsmen will come to display their works, filling the room with colourful paintings, sculptures, films, weavings, and cuisine.

Highlights of the two-day festival will involve talks by the artists about their own work. Stanley Lewis, sculptor and printmaker, will be on hand to comment on his exhibited work. The same applies for painter Hazdal Edmozino, and weaver Donna Rosenblatt.

Workshops in Judaica crafts will be conducted for all who wish to participate. Learn how to make chalice covers and spice boxes under the instruction of Marcy Gilbert, and as well, Trudy Novack will be teaching the art of calligraphy—Hebrew and English hand-lettering.

Drama, poetry and music are also major parts of the ongoing events.

Monday is a day for mime. Michel Harouche will be performing at noon and presenting a pantomime of daily life from a Jewish perspective. In the evening, a team from New York City, called 'The Ravine' will appear in the Players' Theatre with a music-drama of pantomime and puppets set to the poetry of Nobel Laureate Nelly Sachs.

The festival will draw to a close with the Tuesday Nite Coffee House at the Golem, 3460 Stanley Street. Danny Siegel, poet and author, will give a reading of his works; David Mergui will be on hand to impress the audience with a creative monologue of the Book of Job and Todd Chanko will provide a pleasant atmosphere with his flair for Jewish and Israeli folk tunes.

During the course of these busy days at which time we are all rushing to get papers written and exams passed, it will be a nice intermission to stop by Redpath Hall and browse around the Jewish Arts Festival. El Morocco II will be serving their famous felafl and pastries during lunchtime and there will be plenty to enjoy. The exhibits are open from 10 am to 7 pm. For further information, please call 845-9171 and ask for Berl.



Daily staffers said yes to Gail Helmann, the Weekly's candidate for editor next year. An overwhelming majority, however voted no to the beret.

Literally Speaking

by Marlene Murphy

Literary magazines have been published at McGill since The McGill University Gazette in 1873, but McGill's most recent publication breaks new ground. Until this year, all of the magazines and literary supplements concerned themselves with poetry and fiction—few interpretive pieces were ever included. The McGill Literary Journal, which goes on sale Monday at the University Bookstore and in the lobby of the Arts Building, marks the first time that a journal entirely composed of critical essays has been produced by members of the English Department.

Work began on the Journal in December, under the editorship of teaching assistant Matthew Leone. The staff worked on everything from the editing of articles to the actual layout. The completed journal is devoted primarily to essays on 18th century poet William Blake, though reviews of books written by Shakespeare and Sartre are also included in this first issue.

The staff felt that there was a need for a journal that would concern itself with interpretive articles rather than creative work. The present journal is seen as a

forum for ideas and an opportunity to highlight scholarly works. All those concerned hope that the journal will reach a wide McGill audience and establish itself outside the University as well, so that this journal will provide an outlet for examples of some of the fine writing dealing with literature that is now being completed at McGill.

Plans for the second issue are already being made, and the staff invites submissions from the McGill community. Inquiries and submissions should be addressed to the ELA, room B-20, Arts Building.



Michael York...

continued from page 8

emphasized," said York.

Although he seems typecast into the role of the gentleman hero, York plans to change that: "I'd love to do some contemporary light comedy, the kinds of parts George Segal gets offered. Something up to date, witty, like A Touch of Class. For York, such a role is not a fantasy, but a goal. "You can talk these things (fantasies) out of

existence. One should get out and do it."

Leaving his dressing room, York strutted like a jaguar past the gorgeous actresses in silk gowns clinking champagne glasses with Nazi colonels and RAF men on the film set. As I followed York's haughty walk, I realized the glory of the man. For in a world where Molson beer and encounter sessions have replaced champagne and chivalry, Mr. York is one of the last of those suave, private British gentlemen.

parties...

continued from page 6

meal is served. Joe has soup, Ida serves the salad at her place, Mabel has the hors d'oeuvres in her oven, Herb dishes out the main course and Alex whips up the dessert. The cost of production is cut and everyone benefits from the variety of food, atmosphere and hosting.

If pizza is your favourite food, have a pizza party. Pre-mix clumps of pizza dough. Have friends prepare an assortment of toppings, set out small bits of dough with the toppings and let everyone create his / her own work of pizza art. Be sure your oven is hot, your pans are large and flat and your beer is cold.

Cocktail parties, those occurring between 4 and 7 pm, are the friendliest, busiest parties I have attended. Invite your neighbours. Usually, people haven't wound down from the day's events at this time and there is an abundance of energy flowing. Remove chairs from party rooms. Standing guests will mingle faster than sitting ones. Have a great deal of punch (sangria is ideal) on hand. Cocktail parties are a terrific way to beat off working day tensions.

Activity parties can be sports minded or game-oriented. Invite the gang out for skiing, swimming, biking, the football game, disco-dancing or lip standing and wind things up at your place. These evening or afternoon soirées will be mellow, talkative and provocative. If you need an ice-breaker to familiarize old friends with new ones,

arrange a scavenger hunt or for your more affluent acquaintances, a car rally.

Casino nights should provide a variety of challenges to the aspiring gamblers in your crowd. Blackjack, rummy, poker, the shell game, pin the tail on the donkey and roulette are suggestions to include in your plans. Advise your guests to bring a set sum i.e. a roll of quarters, and encourage them to limit gambling to that amount.

Gaming parties involve guests in one or more board games set up by the host before the party. Diplomacy is a favourite of game board addicts but the rest of us simple folk pick up a Monopoly set, a game of Nations, Careers, Risk, Snakes and Ladders or the latest in game board fashion, Acquire. Most of these games have a capitalistic and competitive bent. For those eliminated early in the contest have games like Othello, backgammon, chess or a deck of cards handy.

If you have the fortune to know people who are artistic, musical or intellectual, have a hootenanny or a poetry part. Ask musicians if they mind bringing their instruments and question performers about their willingness to display talents before your other guests. Many artists enjoy exploring their area of interest within the confines of a familiar group. They receive feedback, you have the benefit of their company.

Whatever party theme you choose to exploit, make sure that your guests are receptive to it. Remember, the simplest, craziest ideas are often the best. Be innovative. Be prepared. Have a good time!

PRODUCERS

Gigi Rosenberg, editor
Gail Helmann, Sue Shears
Bruce Stark, Stuart Logie
Maggie Gosselin, Frank Funaro
Harold Koblin, and Ann Brocklehurst



graphic by Ben Rosenberg

Today

AIESEC McGill:

Wine & Cheese party. All members and friends of the club welcome. 3-6 pm Room 302 Union.

AIESEC McGill:

"The Rapid growth of the Euro-Dollar: It's International Consequences". Speakers: Prof Velk of McGill, Pancras Nagy, asst chief economist Bank of Montreal. All welcome.

McGill Association of German-language Students:

Presents two films in its continuing series of New German Cinema: "Nacht-dienst", a film of great psychological drama, and "Mantra", with music by K.H. Stockhausen. English subtitles. 8 pm, 6th floor, SBB.

Developing Area Studies:

Professor Werner Baer, Dept. of Economics, University of Illinois will speak on "The

Brazilian Economy: Current Contradictions in the Developments Strategy", at 3 pm in the Seminar Room, C103E, Macdonald-Harrington Building. All welcome.

Iolanthe:

Savoy Society's production of the famous Gilbert & Sullivan comic opera will be playing tonight, Friday, Saturday and Sunday nights at Moyse Hall in the Arts Building. Performances start at 8 pm. Tickets available at Sadle's (call 392-8926 or 392-8983 for reservations).

Amnesty International:

Meeting today at 5 pm in the music room of the Newman Centre.

Marine Sciences Seminar:

Dr. Mark Curtis of the Institute of Parasitology, Macdonald College will speak on "Topics in Marine Fish Parasitology" at 2 pm, Room 408 Eaton Building.

Gay McGill:

Important meeting. Tonight we will select officers for next year. Tonight, 19:30 in room 425 Union.

continued on page 12

Bill Sargent presents

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Glenn Siskel, Chicago Tribune

"A WHALE OF A SHOW. WICKEDLY FUNNY!"

Janet Maslin, N.Y. Times

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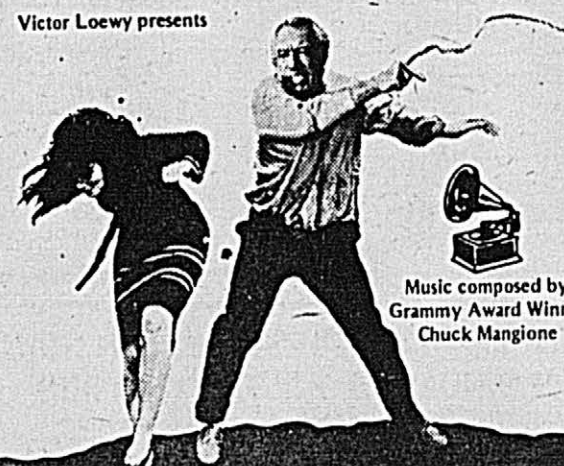
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The film is beautifully directed, sensitively acted and distinguished in every way.
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Chuck Mangione

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The China Syndrome

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"Somewhere in Between" by STEPHEN BISH

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Dr. Rona Steinberg
and
Ms. Emy Benjamin

The Assertive College Student
(with film of the same title)

Thursday, March 29th

Union 310 12 Noon

ADMISSION IS FREE

Today...

continued from page 11

McGill Outing Club:

Banquet tickets on sale today in MOC office 407. It will be held at Don Carlos Restaurant March 30. Limited number so buy today!

Faculty of Music free concerts:
Recital Room C-209 1 pm. Brass

Soloists, direction Robert Gibson. 8:30 pm: Ron Schirm trombone; Ron DiLauro trumpet
8:30 pm: Luba and Ireneus Zuk, piano duo. Works by Hummel, Grieg, Matton, Britten, Fiala, Infante.

The Meaning of Marxism:
International Socialism Discussion Group. Topic this

week: "Leon Trotsky". What do socialists stand to learn from him and the "trotskyist tradition"? 8 pm, Soviet Union, rm. 310.

MCSS General Meeting:

Second call to general meeting by McGill Chinese Students' Society at 8 pm in Union Rm107-108. All MCSS members are urged to attend punctually. Refreshments will be served!

Christ in concrete:

Live theater tonight: "Christ in Concrete City" will be performed by the McGill Christian Fellowship Players at 8 pm in the reading room of RVC. Refreshments will be served, admission is free, and all are welcome.

Feather Flick:

"Okefenokee, Land of Trembling Earth", an Audubon Wildlife Film presented by Dennis Holt, sponsored by the Mont St. Hilaire Nature Centre. 8 pm room 132, Leacock. Students \$2.00, tickets-at door.

continued on page 13

DID YOU LOSE THIS ELEPHANT??

Did you lose any personal belongings at the Students' Union?

**COME MAKE YOUR CLAIMS!**

TODAY
Rm. 108 3480 McTavish
11 AM - 2:30 PM

McGill Runners!—Students & Staff**1st ANNUAL C.A.H.P.E.R. 12km RUN**

Canadian Ass'n for Health, Phys Ed & Recreation

EVENTS: 4km, 8km and 12km**CATEGORIES:** Women/open

Men— Undergrads, Faculty & others

DATE: Sat April 7/79 — 10 am**COURSE:** 4km course. Mt. Royal Park near Beaver Lake**PRIZES:** to the first 3 winners and the first woman**FEE \$1.—** For registration & info

392-4734, Intramurals Hotline

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849-5331**SAPA (McGill) presents**

Shyam Benegal's

ANKUR

—a Hindi feature film with English subtitles with SHABANA AZMI in the leading role.

Friday, March 23rd 7:15 p.m.
McConnell Engineering Bldg.,

Tickets: Students with I.D. \$1.50; Others \$2.00

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ON

**INDUSTRIAL DEMOCRACY:
THE EUROPEAN
EXPERIENCE.**

TODAY, 3 p.m., UNION RM 310

Today...

continued from page 12

Department of Russian and Slavic Studies:
Soviet movie actress Antonina

Lefty, star of the film "September, Month of Anxiety" and R.A. Yurenev, Professor of cinematography, will meet with students of the Department at 2 pm.
Wilder Penfield remembered:
A talk entitled "A Portrait of

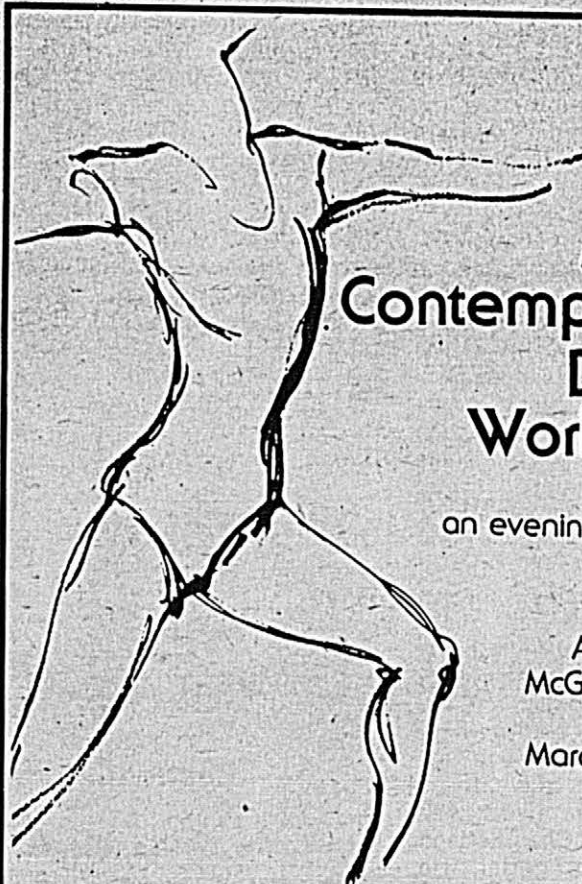
Penfield" will be given to the James McGill Society by Dr. William Feindel, Director of the Montreal Neurological Institute and Professor of Neurosurgery at McGill. Dr. Feindel will base his talk on personal experience, having been Penfield's close associate for over 20 years. 7:30 pm, Hughlings Jackson Amphitheatre, Montreal Neurological Institute, 3801 University St. The public is welcome to attend, free.

McGill Outing Club:
Banquet tickets on sale Friday in MOC office 407.

McGill Outing Club:
Fourth session of Medicine for MOCers at 7 pm, Leacock 232. Topics of discussion will include hypothermia, frostbite, H.A.P.E. All welcome.

Undergraduate Mathematics Seminar:
Professor K. Tam of the Mathematics Department will speak on "A Burning Problem" Burnside hall, Room 1214, Friday, 3:30 pm.

continued on page 15



McGill Contemporary Dance Workshop
presents
an evening of dance

Moyse Hall
Arts Building,
McGill University
Friday,
March 30, 1979
8:30 p.m.

General Admission \$2.50
Students & Senior Citizens \$1.50

Advance tickets at Sadie's
Student Union
3480 McTavish St.

Tickets also available
at the door

Co-sponsored by the McGill Program Board
& the McGill Contemporary Dance Workshop

Friday

Faculty of Music free concerts:
Recital Room C-209-Friday, 7 pm: Trio. Heather Toews piano, Françoise Morin violin, Carole Sirois cello. Works by Mozart, Shostakovich, Chopin. Pollack Concert Hall 8:30 pm: McGill Wind Ensemble, direction Robert Gibson. Guest conductor: Karel Husa. Program—Karel Husa: Music for Prague (1968) and McGill Concert Choir & Faculty Choir, direction Eugene Plawutsky. Bruckner: Mass in E minor.

Developing Area Studies:
Daniel Powell, CDAS Fellow in Anthropology will speak on "Recent Developments in Argentina," Friday at 3 pm in the Seminar Room, C103E, Macdonald-Harrington Building. All welcome.

Now's your Chance
Come - Meet the New President at the
Students' Society
Open Meeting
Tuesday, 27 March 1:00 - 3:00 p.m.
Union Room 310

Happening Right Now!
Everyone Welcome!
AIESEC Speakers Program
Presents

The Rapid Growth of the **EURO DOLLAR** and its
International Consequences
Professor Velk & Mr. Pancras Nagy
(Asst. Chief Economist, Intl. Economic Research, Bank of Mtl)

LEACOCK RM 802

TODAY! 12-2 PM * Coffee will be served



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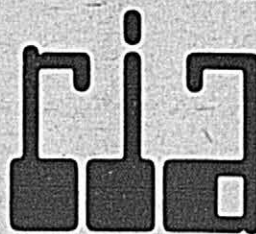
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MD4

Daily Sports

Got spirit, let's hear it

by Danny Young

The key element that separates college sports from professional sports is its "rah-rah." While this has been a little low at McGill in recent years, the return of a cheerleading squad to the campus has been a major step in putting the *ri* (Redmen insanity) back into spirit.

Before the football season began, Sports Information Director Harry Zarins sat down to coffee with Mary Louise Prosin to discuss the possibility of bringing cheerleading back to McGill. They put up recruiting posters throughout the university to see if there was sufficient interest, and nine female students (including Prosin) answered the call.

By practicing daily for a couple of weeks, the rookie squad built up a repertoire that included an assortment of

cheers and formations. Although they were not immediately accepted by the somewhat lethargic McGill supporters, the quality of the group was extremely good, and eventually, the spectators began to respond.

With the advent of the Dallas Cowgirl-type cheerleader, many critics have tabbed cheerleading as a sexist institution, and therefore, have denounced its return to McGill. It should be noted, however, that the Cowgirls' most vociferous critics are cheerleading people themselves who believe in the dictionary's definition of a cheerleader as a person who leads others in cheering for a team.

"We do it to get the crowd participating," says McGill squad captain Leslie Randall. "And besides, we'd like to have men on the squad as well."

Cheerleader Jenny Smith sums up the feelings of the entire squad in saying: "We just want spirit for McGill."

Cheering for the football team was extremely rewarding for the cheerleaders. "The players told us that it spurs them on when they hear us," says Smith. "That meant a lot to us."

Basketball games, however, gave the cheerleaders a better opportunity to influence the spectators.

"You're right in front of the crowd," says Randall. "During time-outs, everybody's watching us."

Though the basketball season ended just a few weeks ago, the cheerleaders are already organizing for next year. They will be meeting on April 3rd in room G14 of the Currie Gym at 7 pm, and all persons, men too, who are interested in joining the squad are urged to attend.

Bernard Chamberland: QUAA's All-Canadian

by Pierre Jurtschyschyn

Bernard Chamberland is just not your ordinary type of hockey player. Off the ice, he is a nice, quiet, relaxed young man of 22 whose main concern in life right now is to complete his degree in physical education.

On the ice, he metamorphoses. He becomes aggressive and demonstrates his unmatched eagerness to win. His main assets are very good speed, strength, excellent puck control, and versatility. But you probably haven't heard much about him this year. How come such a talented player is still unknown to the fans?

The prime reason must surely be that he plays in one of those faraway places, Chicoutimi, which does not mean much more to the ordinary hockey adept than Flin Flon, Manitoba. Also, he is not the flashy type of skater with end-to-end rushes, or one that has sudden bursts of greatness two or three times a year with six-point nights. Chamberland is a regular point-getter. He always gets his name on the scoresheet and his efforts kept him in the QUAA scoring race all year.

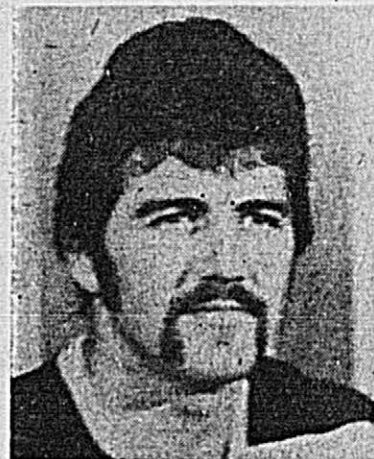
The Chicoutimi Inuks have risen from a dismal year in 1977-78 when they managed to win only twice all season. This year they accumulated an amazing 11 victories. Much must be indebted to head coach Gilles Delsile and his system. However, without the scoring punch provided by their All-Canadian center, they wouldn't have finished with 25 points, only 2 goals off second place Laval Rouge et Or.

His leadership, along with Captain Pierre Hervieux's, carried the Inuks as far as the National Championships last weekend. They lost to the Dalhousie Tigers 7-3, only after having surprised most spectators with a 7-2 crush against the Guelph team.

Chicoutimi's varsity team was virtually unknown before their shining participation in the Nationals. There was no fame playing for the Inuks. But players like Chamberland and

Tournament All-Star goaltender Marcel Savard helped change that situation. Delsile hopes to exploit the publicity they got in order to better his team through recruiting.

Chamberland is a native of Jonquière, Québec. There he played his junior 'B' hockey along with Dalhousie's Louis Lavoie. Their ways parted as he was drafted by the Trois-Rivières Black Hawks, and Lavoie by the Laval Nationals. His final year with the Hawks earned him a spot on the draft list of the 1976-77 Boston Bruins. He never replied to the



Bernard Chamberland

training camp invitation. His education seemed more important to him. "It sure feels good inside but I never really had any intention to go either," he mentioned. I guess he made the right decision because he is happy right now.

Chamberland is in his third year at UQAC. He plans to stay there one more semester to complete his B.Sc., but surprisingly has no intention to wear the Inuks' white, gold and blue sweater. We may have well seen Bernard Chamberland for the last time Saturday evening.

And this year, at last, he gained nationwide recognition. Toronto Blues' Dan D'Alvise and he were standout choices in the All-Canadian selection.

The Inuks' number 11 has class. A true hockey star who combines talent, maturity and self-satisfaction in all matters. It was fair time for him to be viewed as one of Canada's best.



The McGill Cheerleaders

Bottom row (l-r): Leslie Randall, Mary Louise Prosin, Jenny Smith. Middle row: Julie Waddell, Abbie Kezer, Virginia Bardwell. Top: Suzy Dubuc. Missing from photo: Mary Gradina, Serena Saab.



Today...

continued from page 13

Debating Union:

Usual Friday-afternoon "training" session will take place in B-16 of the Union Building at 2 pm. Novices and otherwise are invited to attend. Humanistic Studies Students' Association: Wine and cheese this afternoon at 3495 Peel rm 303 at 4 pm. All students invited.

Graduate Students:

Friday Happy Hour 4-6 pm. Dancing all night at Thomson House, 3650 McTavish St. McGill Curling Club: Curling Friday night at 7 pm at Royal Montreal. We need a new executive for next year. If you're interested talk to Dave, Oleg or Rocks. Last chance to buy tickets for the March 30th Athletics Night.

Sigma Chi Fraternity:

Happy Hour Friday from 5 pm on. New faces always welcome. 3581 University.

Saturday

Iran's new year:

On occasion of Naw Ruz, Organization of the Iranian Muslim Students in Montreal invites you to its special program on Saturday 6 pm at the Union Ballroom. All welcome.

Classified...

385 — Notices

Want to rap with a Rabbi? Call Rabbi Israel Hausman 341-3580.

Political Science Students: Vote March 22nd "The Quiet Revolution". Ami for president, Andrey for vice-president, David for U3 rep.

FUN 'N' SUN '79: June 17-Aug 19, 1 or 2 wk. excursions, sail the Tortugas, Belize, Central America, Yucatan, Mexico with MARINE SCIENCES UNDER SAILS study/cruises. Reasonable cost, reserve NOW. Info: Bis, 286-9272.

Royal Victoria College: LAST DANCE Fri. March 23, 9 pm, 641 Sherbrooke W. featuring: Isolar Music & Light Show. Adm. \$1. only.

Are you interested in filling the position of Acting V.P. Science or Secretary of A.S.U.S.? Submit resumé to A.S.U.S. office (Union B22) between 12-5 pm before March 27.

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(See our AD ON PAGE 16)



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The sooner you succumb, the sooner you'll be back. Where else but La Méditerranée in the lush new Loews LaCité at Park and Pine.

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SWEATSHIRTS

Jewish Arts Festival

Monday Mar. 26 & Tuesday Mar. 27

Highlights

Mon.

10:00 am Exhibitions open in Redpath Hall until 7:00 pm.

12:15 pm *Pantomime* with Michel Harouche in Redpath Hall.

2:00 pm *Calligraphy* (Hand-lettering) with Trudy Novack in Redpath Hall.

4:00 pm *Judaica Crafts* workshop with Marcy Gilbert in Redpath Hall.

Films will be shown in Redpath Hall at 1:00 pm, 1:30, 3:00, 4:30 & 5:00.

8:00 pm *The Ravine*—music drama with the poetry of Nelly Sachs. Players Club 3480 McTavish. Adm. \$2.00 General \$1.00 Students and Golden Age.

Tues.

10:00 am Redpath Hall open until 7:00 pm.

12:30 pm *Stanley Lewis*, sculptor, printmaker, will comment on his work in Redpath Hall.

2:00 pm *Hebrew Calligraphy* with Trudy Novack in Redpath Hall.

4:00 pm *Hasdai Edmozino*, painter, will comment on his work in Redpath Hall.

5:00 pm *Judaica Crafts* with Marcy Gilbert in Redpath Hall.

Films will be shown in Redpath Hall at 1:15 and 3:00 pm.

8:00 pm *Golem Coffee House* —Danny Siegel, poet; Todd Chanko, guitar; David Mergui, drama. Golem 3460 Stanley St. Admission: \$1.00 More for Less!



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-The Toronto Star

presented by the
McGill Program Board

WHITE RIVER BLUEGRASS BAND



The hometown group of the concert is the White River Bluegrass Band which is based in Montreal. A band with extensive performing experience from Newfoundland to Ontario, Vermont and the Northwest Territories, WRBB is returning to McGill after three sellout nights in Gertrude's this past January.

**Wednesday,
March 28th
8pm
Union Ballroom**

Advance Tickets:
at Sadie's,
Student Union, Room 105

and at the
Montreal Folklore Centre,
4928 Sherbrooke W., Westmount

Tickets: Students \$3.50
General Public \$4.50

Lights by Ivan

Bar by Gertrude's



GOOD NEWS!

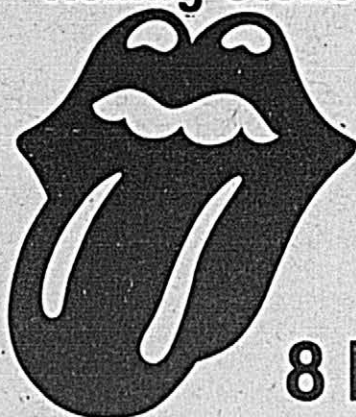
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"Ladies & Gentlemen
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8 PM

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FDA AUDITORIUM
WITH LIVE BAND
BEFORE MOVIE

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featuring

- * Dr. Doom + the No Name Band—starting 10 pm
- * Doorprizes—FULL BAR
- * GRAND PRIZE—Weekend for two at Hotel Loews, LaCité
- * 8 to 10—Disco
- 11 PM BOAT RACES—Team of 5/1 FEMALE
- 12 PM DANCE CONTEST—1 AM FREAK-OUT DANCE CONTEST

TIME: 8 P.M.
PLACE: 3925 University
Bishop Mountain Hall

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